

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 31, 1874.

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CRYSTAL PALACE.—SATURDAY CONCERT, THIS DAY (SATURDAY), Oct. 31st. Vocalists—Madame Sinico-Campobello. Solo Clarinet—Mr Clinton (successor to the late Mr Papé), his first appearance. The programme will include: Overture, "A Midsummer Night's Dream" (Mendelssohn); Concerto for clarinet in E flat, No. 2 (Weber); Symphony in C (Haydn); Ungarische Tänze (Hungarian Dance) for orchestra, first time in England (Brahms); Overture, "The Siege of Corinth" (Bozzini). Conductor—Mr MAXNS. Transferable stalls, for the series of Concerts, Two Guineas; numbered stalls, Half-a-Crown.

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DR HANS VON BÜLOW'S FIRST PIANOFORTE RECITAL will take place in ST JAMES'S HALL, This Day (SATURDAY, October 31st), at Three o'clock precisely.

DR HANS VON BÜLOW'S SECOND and LAST PIANOFORTE RECITAL for the present (in consequence of Provincial Engagements) will take place in ST JAMES'S HALL, on SATURDAY Afternoon next, November 7th, at Three o'clock precisely. Sofa stalls, 7s. 6d.; balcony, 3s.; Admission, 1s. Tickets of the usual Agents; at Austin's, St James's Hall; and of Chappell & Co., 58, New Bond Street, W.

MR SYDNEY SMITH'S FIRST PIANOFORTE RECITAL (Third Season), HANOVER SQUARE ROOMS, WEDNESDAY Afternoon, November 4th, Three o'clock. Vocalists—Madame Pauline Rita, Mr Alfred Baylis, and Mr Wadmore. Accompanists—Sir Julius Benedict and Herr Meyer Lutz. Pianoforte—Mr Sydney Smith and his pupil, Mr Schneider (Amateur).

MISS ELLEN HORNE'S BENEFIT CONCERT will take place at ST JAMES'S HALL, on WEDNESDAY Evening, November 4th. Artists—Miss Jose Sherrington, Miss Marion Severn, Madame Poole, and Miss Ellen Horne; Messrs Nelson Varley, Henry Guy, Wadmore, Snazelle, and Lewis Thomas. Solo Pianist—Miss Emma Barnett. Violin—Mr Henry Holmes. Trumpet—Mr T. Harper. Conductors—Sir Julius Benedict, Signor Randeegger, Messrs T. G. B. Halley and Stephen Jarvis. Numbered stalls, 6s.; balcony, 3s.; area, 2s.; Admission, 1s. Tickets of all Musicallers; and of Miss ELLEN HORNE, 11, Pemberton Terrace, St. John's Park, N.

BOW AND BROMLEY INSTITUTE HALL, North-London Railway Station, Bow, E.—OPENING of the NEW ORGAN (built by Messrs Brindley & Foster, of Sheffield, under the superintendence of Mr W. T. Best), on WEDNESDAY and THURSDAY, Nov. 4th and 5th. Artists—Miss Elona Corani, Mr Edward Lloyd, and Mr J. L. Wadmore. Violin—Herr Louis Ries. Pianoforte—Mr Alfred Carder. Organ—Mr W. T. Best, Mr E. J. Hopkins, and Mr A. Carder. Chorus of 120 voices, under the direction of Mr W. G. McNaught, R.A.M. For particulars and terms of admission, apply to the Secretary and Librarian, at the Institute.

"ALICE, WHERE ART THOU?"
MR ALFRED BAYLIS will sing ASCHER'S Romance, "ALICE, WHERE ART THOU?" at the Athenaeum, Camden Town, Nov. 13th.

"VIENI LA BARCA E PRONTA."
THE MISSES ALLITSEN (pupils of Mr GOLDBERG) will sing Mr GOLDBERG's admired Duet, "VIENI LA BARCA E PRONTA," at Mr Kuhe's Recitals, at Tanbridge Wells and Brighton.

"I NAVIGANTI."
MISS ELLEN HORNE, Mr HENRY GUY, and Mr WADMORE will sing RANDEEGGER'S popular Trio, "I NAVIGANTI" (The Mariners) at St James's Hall, November 4th.

"A LOVER'S SONG."
MR VERNON RIGBY will sing "A LOVER'S SONG," composed expressly for him by L. DIEHL (composer of "The Mariner," &c.), every evening this month on his provincial tour.

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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening, the 5th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

BRIGHTON.—MR KUHE'S SECOND PIANOFORTE RECITAL (Annual Series of Three), WEDNESDAY Morning, November 4. Mr Kuhe will play Beethoven's Sonata in D minor; Weber's Sonata in A flat; Mendelssohn's Capriccio in E minor; Chopin's Polonaise in A; Henselt's Intermezzo; Liszt's "Les Alouettes"; Liszt's Transcriptions on Schubert's "Praise of Tears" and "Hark! hark! the lark." Vocalists—The Misses Allitسن, Conductor—Mr GOLDBERG.

WANTED, a CONCERT PARTY, for the Annual Concert of the Oldham Gentlemen's Glee Club, early in December; not later than the 14th. Apply, with names and terms, to Mr CLAPTON, Waterloo, Oldham.

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MISS LILLIE ALBRECHT, Pianist (of the Promenade Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soirées, &c. Communications may be addressed to the care of Messrs DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street; or to Miss LILLIE ALBRECHT, at her new residence, 38, Oakley Square, N.W.

MDME TATE and **MDLLE EMILIE TATE** have returned to London for the Winter Season, and can accept ENGAGEMENTS for Concerts, and give Lessons in Singing and on the Pianoforte on moderate terms. Address to the care of Messrs DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street, W.

REMOVAL.

MADAME LOUISE LIEBHART begs to announce that all communications respecting ENGAGEMENTS for Concerts, Lessons, &c., may be addressed to her residence, 19, Hanover Street, Hanover Square.

ITALIAN POETRY.

SIGNOR G. ZAFFIRA, the Translator into Italian of numerous Operas, and Poet to the Italian Operas of Covent Garden and Drury Lane, begs to inform Professors of Music, Amateurs, &c., that he is prepared to write or arrange Italian Poetry to every variety of composition. Address, care of the Publishers of the *Musical World*, 244, Regent Street, London.

AFTER a Short Illness, **THOMAS GOOM**, for more than Thirty Years an Assistant and valued servant of Messrs Leader & Cock; Cock, Hutchings & Co.; and Lamborn Cock & Co., 63, New Bond Street, Died, 6th of October, 1874, from an attack of Rheumatic Fever, aged 44, leaving a Widow and Six Children to lament his loss. Having had a large family, he has been unable to do more than insure his life for a small sum, and to provide his children with instruction necessary for them to obtain their future livelihood; and at the present time there are four who will require for some years their mother's care, the youngest being under twelve months. Under these circumstances, it is proposed to raise a SUBSCRIPTION for the BENEFIT of his WIDOW, in sympathy for the loss she has sustained, and in slight acknowledgment of the esteem in which he was held by all with whom he was thrown in contact. Donations received by Mr WALLIS, at Mr LAMBORN COCK'S, 63, New Bond Street.

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Just one summer ago, on a bright, cloudless day,
When the sunbeams were dying, my boy went away—
My blythe little Willie, with such glossy brown hair,
That fell thickly in curls on his forehead so fair.
"Don't cry for me, dear mother," he said as he lay,
And smiled up in my face, ere he left me that day;
"You will miss me, I know, but we'll soon meet again,
Up in heaven, where nobody feels any pain."
And methinks still I hear his clear voice all day long,
That was sweeter to me than the nightingale's song;
And I listen and start at each step at the door,
And think surely his Willie that's coming once more.
But I know that he lies 'neath a little grey stone,
Where the trees whisper gently and soft night winds moan,
And that ne'er I shall see my wee laddie again,
Till we meet where there's no more sad parting and pain.

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A LOVER'S SONG. Composed expressly for, and sung by, Mr VERNON RIGBY. The Poetry by EDWARD COPPING. The Music by LOUIS DIEHL (Composer of "The Mariner," &c.). "Mr Vernon Rigby next re-appeared, and sang 'A Lover's Song,' expressly composed for him by Louis Diehl. Both the words and music of the song are simple, and they received ample justice from the singer. An encore was demanded, and Mr Rigby repeated the last verse." —*Birmingham Daily Post*. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

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THE THREE CHOIRS FESTIVAL.

(From "The Times.")

The Dean and Chapter of Worcester have added another to the ecclesiastical controversies of the day, and the West of England seems to be ablaze. The question at issue is the continuance of what is known as the Three Choirs Festival. A hundred and fifty years ago, in those evil Hanoverian days of which we have lately heard so much, there were nevertheless, it seems, persons capable of anticipating the modern idea that our Cathedrals might be put to more use. The three Choirs of Worcester, Gloucester, and Hereford combined to give a Festival of music every year in one of these Cathedrals, the Festival being thus held once every three years in each. The occasion was turned to a charitable purpose, tickets of admission being sold, and the proceeds applied for the benefit of the families of the poorer clergy in the three Dioceses. In course of time the Festival became an established institution. All people of influence in the three Dioceses supported it; and it became regarded as one of the greatest annual treats to the lovers of good music. To judge by the tone of some of the speeches we have reported on the subject, it seems to have contributed in no slight degree to justify in the eyes of the inhabitants the existence of Deans and Chapters, and to have tended to maintain a friendly feeling between ecclesiastical and municipal potentates. The custom helped to make the Cathedral in each town recognized as its greatest glory, and to make every one feel that he had an interest in it. On a sudden, the Western public is started with ominous hints that the Dean and Chapter of Worcester, in whose Cathedral, according to regular succession, the Festival would be held this year, are inclined to refuse the customary permission for its use. Canon Barry, one of the Chapter, in publishing a sermon he preached at the close of the last Festival held in Gloucester, gave expression to some religious scruples which have been urged against applying cathedrals to too secular a purpose. A lively controversy immediately arose, Lord Hampton publishing a pamphlet in which he protested, by anticipation, against the abandonment of the old custom, while Lord Lyttelton, the Lord-Lieutenant of Worcestershire, wrote to defend the perfect liberty of the Dean and Chapter to withhold their permission, and intimated that his own opinion was adverse to such performances in churches. New powers were in authority in the Cathedral. Dr Peel, the old Dean, had given place to Dr Yorke, and the county town and Diocese were under the same apprehensions as a country village when a new clergyman is imposed upon them who begins to shake his head at their old customs. Their fears were too well founded. The customary request for the use of the Cathedral was addressed the other day to the Dean and Chapter by the Stewards, and was supported by several memorials from influential public bodies. The Chapter held a special meeting to consider it, and resolved to refuse their permission. This determination has been received with consternation in Worcester; the Stewards of the Festival have met, and have passed a series of resolutions in indignant language, and there seems a danger of a very unfortunate quarrel between the Dean and Chapter of Worcester on the one side, and the town with a large body of the laity, if not the great majority, on the other.

It seems, on the face of it, a great pity that a beautiful Musical Festival, which a custom of a century and a half has rendered little less than an institution in the West, should be so summarily put an end to, and the reasons ought to be very strong on which the Dean and Chapter rely. It is easy to see that the feeling which has dictated the refusal is connected with the novel sentiments of ecclesiastical propriety which have gained so much ground of late years among the clergy, and the moment for thus enforcing a strict ecclesiastical standard has, at least, been very unfortunately chosen. It would have been more graceful if the new Dean had exerted his influence to permit the holding of the first Festival which occurs since his appointment, and he could have interfered afterwards with much greater effect. But, now that the question has thus been raised, it must be decided on its merits; and we trust it will be discussed without reference to any such doubtful issue as that which Lord Hampton has unfortunately raised. It appears that five years ago Lord Dudley offered a sum of £10,000 towards the restoration of the Cathedral on condition that the Musical Festivals should be no longer held there. But so strong a public opinion was expressed against the acceptance of such a condition that, in place of his first offer, Lord Dudley subscribed £5,000 on condition that Lord Hampton would raise the rest. The result was a subscription, not of £5,000, but of £11,000, and Lord Hampton now urges that this large sum was subscribed and bestowed upon the Cathedral

on an understanding that the Festival would not be discontinued. Lord Lyttelton, however, in reply, quotes from the circular issued by Lord Hampton and himself a statement "that every condition is withdrawn, and that every question of opinion, whether with respect to Musical Festivals or otherwise, is left entirely open and unprejudiced as before any such question was raised." This appears, beyond doubt, to leave the Dean and Chapter perfectly free; but in any case it is clear that the Dean and Chapter of one date cannot pledge their successors in a matter which concerns the due custody and proper use from time to time of the edifice under their charge. They must exercise their own judgment, and act on their own view of their duty. That an implied charge of breach of faith should be brought against them on such grounds only illustrates the unfortunate excitement which prevails on the question; and the charge ought to be dismissed as at least incapable of being substantiated. The real question is whether the Dean and Chapter are right in thinking it inappropriate to the character and purposes of the Cathedral that the Festival should be held in it. There is no difficulty in understanding that such a Festival might be conducted in a manner which would be very unseemly in a sacred edifice. To turn Cathedrals into large concert-rooms would be a desecration; and such a danger might be easily approached. It is very possible that at certain times the performance has been too much of this, and that a prejudice has thus been created against the Festivals which deserves to be treated with respect. The special reasons, indeed, assigned by the Dean and Chapter are criticized with some force by the Stewards. They allege, first, that, the Cathedral having been completely restored, and the nave as well as the choir being devoted to the purpose of public worship, they no longer feel at liberty to transfer the charge and control of it to other hands. There could be no difference, however, in principle between allowing the Festival in an unrestored and in a restored Cathedral, and it cannot make any difference to the sacredness of the building that Divine service is held in the nave, and not merely in the choir. As to the transfer to other hands, that depends on what the hands are; and, considering that they appear to be those of the first gentlemen in the county, together with one or more members of the Chapter itself, there need be no apprehension or scruple on this head. The real motive is indicated in the second reason alleged—that the Dean and Chapter "are of opinion that musical performances which are unconnected with any religious service, and to which admission is given only by purchased tickets, should no longer take place in the Cathedral." Here, again, the Chapter are not fortunate in the specific statement of their reasons. There seems no more objection in principle to admission to a Cathedral by purchased tickets than to admission to a church by pew-rents, and it is to be borne in mind that the money thus raised is applied, not as the result of a profitable speculation, but for charitable purposes. That the Festival is unconnected with religious services might be remedied by establishing such a connexion, as is said, in fact, to have been the custom formerly. It would have been well, in short, as the Stewards say, that, if the Dean and Chapter were going to startle and irritate three Dioceses by refusing permission for a traditional Festival, they should have taken care to put their reasons in a stronger light.

It seems, in fact, to be due both to the authority of long-established custom and to the strong feeling which the Stewards represent, that the Dean and Chapter should consider whether they cannot introduce some such modifications into the manner of conducting the Festival as would render it unobjectionable. In itself nothing would seem more reasonable and natural than that the finest of ecclesiastical edifices should be used for the display of the full beauties of religious music. The great composers were, in great measure, inspired by the services of the Church; they have conferred upon those services incalculable benefits, and one can scarcely attend any good service without being indebted for some of its greatest charms to the echoes of Haydn or Handel, Beethoven or Mozart. It is a small return for the Church to make, that it should lend the buildings for the services of which these great composers wrote, in order to enable their works to be heard to the greatest advantage. The choir of Worcester Cathedral alone, or even in combination with those of the other two Cathedrals, is confessed to be unable to produce the same complete effect as has been hitherto attained by the aid of the usual subscriptions, and the consequence will be an irremediable loss to the lovers of good sacred music. The Stewards offer several deviations from the previous arrangements in hope of meeting any reasonable objections of the Dean and Chapter. They will forego any orchestral structure, they would have the Festival both opened and closed with Divine service, and they would submit all the music to the

censorship of the Dean and Chapter. This is going a long way towards conciliation, and it is to be hoped the Dean and Chapter may even yet be induced to re-consider their determination. Instead of banishing from their Cathedral that enthusiasm for sacred music of which the Festival is an expression, they would do more wisely to guide it; and five clergymen ought, as the Stewards justly urge, to be very sure indeed of their ground before they set themselves in opposition to such a strong public feeling as these resolutions indicate.

ANNA DE BELOCCA.*

I.

Many persons have, before us, said that Paris, for all connected with art, is a light near which a privileged few succeed in shining, while thousands of others simply burn their wings. Paris is, at one and the same time, an attraction and a scarecrow, a siren and a minotaur, for the numerous family of those who thirst for success. People seek but fear it, for Paris possesses the double gift of dazzling and terrifying; and, precisely as butterflies, those artists of the air, will always hover round a flame, singers of the Italian school will always come and brave the blaze of the float at our Théâtre Ventadour. Of all artistic careers, that of the stage is indisputably the most fertile in emotions for those who first come out at one of our great lyric theatres. Fraschini feared the way in which he might be received by the Parisian public, as certain passengers fear the ceremony of crossing the line. Jenny Lind was like him. How many others, on whom, subsequently, were showered only bravos or flowers, have shared the terror of Fraschini and of Jenny Lind! But when once this Rubicon has been past, the rewards of the day after are not long in causing those whose hearts palpitated with emotion to forget the agony of the night before. Does not the signature "Paris" upon a dramatic passport entitle the bearer to traverse the two hemispheres, and does it not ensure help and protection at the hands of all artistic and literary authorities? The recent disasters of France have not deprived the modern Athens of this time-honoured privilege. We desire no other proof that the universal celebrity already attained by the fair Patrician Vocalist whose name, as heading, graces this article.

II.

Mademoiselle Anna de Belocca, the newstar of the Italian Opera, was born, on the 4th January, 1854, at St Petersburg. Her father, Mons. de Bellokh, a distinguished scholar, is Actual Imperial Russian Councillor of State. Possessed of an independent fortune, and not sharing certain vulgar prejudices, he never endeavoured to thwart his daughter's tastes. Far from opposing the natural vocation of his darling Anna, he aided it to the best of his power, encouraging her first steps in the career of art, a career frequently so full of shoals, daily annoyances, and profound disappointments.

It was, therefore, impelled by the loftiest sentiments of art, and assisted by her father's intelligent guidance, that Mdle de Belocca resolved to go upon the stage. In this respect, she was more fortunate than many other young ladies, for she had not to struggle against the wishes of her family, and pass through those agonizing domestic ordeals which sometimes form such a sombre page in the after life of many artists. Great pains were bestowed on her education. She speaks five languages, and, in her leisure hours, is fond of cultivating painting, for which she evinced great aptitude ever since she was a child. Her musical education was begun under Mad. Nissen-Salaman, in St Petersburg, and continued in Paris, under Nicolas Lablache. But to M. Strakosch is due the honour of finishing it, and of making Mdle de Belocca the artist we know her to be at the present day. Few men are endowed with the perseverance, skill, and determination of M. Strakosch. He was formerly the repetitor of Mad. Pasta, from whom he obtained the singer's secret, and his life will be noted for his having had the good fortune to produce two stars of the first order: Adelina Patti and Anna de Belocca. The two pupils have become mistresses of their art without a long course of preparation and almost without effort, for Anna, like Adelina, her predecessor, conquered for herself, from her very *début*, one of the first places on the Italian stage. It is

rather difficult, when looking at Mdle de Belocca, to believe she is of Muscovite descent. Her brown hair, her large black eyes, shaded by long lashes, and her complexion of dead white, resemble rather the Roman or the Spanish than the Russian type. Under the Castilian skirt and petticoat, this fair child of St Petersburg might be taken for a handsome maiden of Granada. And what a throat, too, there is in that charming head!

III.

We do not pretend to follow our *prima donna* into all the saloons where a limited number of privileged persons were the first to enjoy the pleasure of hearing her. We will content ourselves with stating that, previously to first coming out in her charming part of Rosina, she was already known to the aristocratic world of Paris. As a guest in the best houses of the Faubourg St Germain, to which her noble birth procured her access, she obtained a rich harvest of bravos, thanks to the purity of her strains, and enlisted very many sympathies by the extreme distinction of her personal appearance. But this success in society does not suffice to consecrate an artistic reputation. The judgment of critics, and of all ranks of the public, must countersign the certificates signed in the forcing-houses of politeness, where people applaud under any circumstances. The praises, however, of the noble Faubourg had reached the ears of the *dilettanti* of the Théâtre Italien and even those of the crowd. When, therefore, Mdle de Belocca came out at the Ventadour, the public were already predisposed in favour of the new star discovered by M. Strakosch. Some remembered the profound impression which her beautiful voice had produced in the Church of Saint Pierre de Chaillot. Others had not forgotten the concert of sacred music on Good Friday, when Mdle Anna de Belocca achieved so genuine a success, at the Odéon. Fifteen hundred persons had heard her that evening; they had listened to her as a vocalist with delight, and admired her, as a woman, with rapture. But it is a more difficult ordeal to sing an entire opera than to give a few pieces at a *Soirée* or a Concert. Since the time of Alboni, it was the first occasion on which the part of Rosina was going to be sung as Rossini composed it. This part, written for a contralto, had not, after that date, been approached by any save sopranos, each of whom, arranging it to suit her own voice, had altered, more or less, Rossini's thoughts, by modifying or disfiguring the thousands of arabesque ornaments which the composer so lavishly scattered about. This was, the reader may recollect, the favourite sin of Mad. Patti, a sin in which she absolutely revelled, indulging in such dangerous leaps and vocal flights that some austere critics went so far as to say she spoiled Rossini's intention. It is as well to repeat, in order to excuse the most fanciful of fair singers, that the part of Rosina was written for a contralto; this is why sopranos are so often tempted to adapt it to their own capabilities. With Mdle de Belocca we were at length to hear Rossini's notion in all its purity. Immediately she appeared on the stage, Rosina must have been sensible, by the flattering murmurs which escaped from all the boxes, of the impression caused by her beauty enhanced by her graceful Castilian costume. These murmurs told her that it was for her, for her alone, a high class public had crowded the house. A sympathetic link was soon formed between the audience and the young beginner; indeed it may be said to have been spontaneous. The first notes were heard! Everyone was charmed with so marvellous a contralto. When we say a contralto, we do not express all we think. Mdle Anna de Belocca's voice is, at one and the same time, a contralto and a mezzo-soprano, admirable in quality, of very extensive compass, exceedingly full, and more harmonious than words can describe. When the young *Diva* takes the middle notes, which are so remarkable in her case, and which are, at the present day, so sacrificed by other vocalists, it seems, as M. François Oswald has well said in *Le Gaulois*, "that we hear the sound produced by a crystal bell, the vibrations of which cause on the ear a sensation, as it were, of heat." This comparison is exceedingly just. There truly is, in this warm-toned voice, a roundness and fullness really magisterial. Mdle Anna de Belocca possesses gifts which are rare at the present day, and, so to speak, innate in her. In the first place, she has good taste, and does not endeavour to exaggerate, like so many vocalists who displace their voices in order, by certain leaps from the low to the high notes, to extort applause, which the crowd sometimes gives, but which genuine connoisseurs will

* By Victor Berlioz, and from *Les Esquisses biographiques*.

never accord. The young lady's voice is not extraordinarily strong, but, as the musical critic of the *Courier de l'Etat* has very judiciously observed: "Voices are like diamonds; the largest are not the most beautiful." In short, despite her youth, Madlle de Belocca may already be ranked among the vocalists of *primo cartello*. In the whole force of her youth and the whole brilliancy of her talent, Alboni as Rosina had no notes more beautiful than those which struck us when we heard Madlle de Belocca. In the singing lesson, a Russian air, of grand style, produced a profound impression. But the most marked success was in the brindisi from *Lucrezia Borgia*. The house, electrified, encored it, and a perfect ovation began. Felicitations arrived from all sides. Mad. Alboni came and complimented the *debutante* in her room, and M. Strakosch received a most flattering letter addressed to him by M. Charles Blanc in the name of the Minister of Public Instruction. But what must have touched the *Diva* most were the numerous telegrams sent by the first families of St Petersburg, and filled with the warm congratulations of the writers to their young compatriot on her brilliant *debut*. All these testimonies of sympathy set the Russian colony in commotion, and, at the second performance, they met by appointment at the *Théâtre-Italien*. It was the first time since our disasters that so aristocratically filled a house had been seen. Diamonds sparkled in every box; rich toilets and brilliant dresses were seen everywhere; in a word, it was a splendid evening of times gone by. The mere appearance of Rosina called down a perfect rain of flowers. In the Singing Lesson this rain became an avalanche. After the brindisi from *Lucrezia Borgia* the stage was suddenly transformed into a variegated and perfumed flower-bed. Bouquets, too large to be flung down, were passed on to the stage by the artists of the valiant orchestra conducted by the celebrated *maestro*, Vianesi. The piano was so overloaded with bouquets and garlands, that Rosina and Lindor nearly disappeared beneath them. The entire house was enchanted with the young artist's middle notes, and with the natural, frank quality of her voice, which brought back Alboni to the minds of old frequenters of the *Ventadour*. What a distance had been traversed from the evening of Good Friday to this ovation in October! Yet it was only a few months! How much progress had been made since that "Quis est homo?" which had, even then, excited general admiration at the *Odéon*! What an undisputed and indisputable success! Yet what was the terror of the vocalist! A doctor had given her a powder to prevent it, but its pretended marvellous efficacy was of no effect. It is said that, from time to time, M. Strakosch, her master, seated in his managerial box, exclaimed: "Smile, smile!" She did smile, but what foolish fears lay beneath her smile! Between the acts, M. Strakosch came to inform her that the King of Hanover desired to compliment her. Already moved by the royal felicitations on her beautiful singing, her trouble increased when the monarch said that he must have been personally acquainted with her father. The era of great triumphs was beginning for the young artist.

(To be continued.)

(To the Editor of the "Musical World.")

SIR,—At the second Crystal Palace Concert the symphony (allow me to say) was Mendelssohn's in A major (the *Italian*), the performance of which, by the fine orchestra Mr Manns directs so skilfully, is not to be surpassed in any European town, or city, however musically disposed. The overtures were Weber's *Oberon* and Mr H. Gadsby's *Witches' Frolic*, a second hearing of which more than confirmed the favourable impression created by the first. It is a work not only well constructed, but full of fancy. The solo performer was Dr Hans von Bulow, who gave Liszt's *Hungarian Fantasia*, &c. ***** Yours, in some disappointment and alloy,

THOMAS NOON GADD.

King and Beard, October 26.

[A brief notice of the concert in question appeared in our last week's number. We cannot understand the "disappointment and alloy" of Mr Gadd—Gadzooks!—D. P.]

MANHEIM.—A four-act comic opera, *Der Widerspänstigen Zähmung* (*The Taming of the Shrew*), has been successfully produced at the Hof- und National-Theater. The libretto, founded on Shakespeare's comedy, is by Herr Johann Victor Widman, and the music is by Herr Hermann Goetz.

MUSIC IN MANCHESTER.

(From our Correspondent.)

Oct. 28, 1874.

We have had an active if not an eventful musical week in this city, for, since my last letter, no night has been without attractions. On Monday, the 26th, there was a very pleasant concert at the Concert Hall, when Mozart's No. 1 Symphony, Marschner's *Hans Heiling* and Weber's *Preciosa* overtures were all admirably played. Mr Charles Hallé made his first appearance this season, and, in addition to his ordinary duties as conductor, he played Mendelssohn's G minor concerto, Gluck's ear-haunting gavotte from *Iphigenia in Aulide*, and one of Liszt's Hungarian pieces, to the great delight of the audience—an audience, by the way, which is only too chary of shewing satisfaction in either of the two manners welcome to artists. Yet even at the Concert Hall we sometimes hear hearty applause, and sometimes there is even silence in the auditorium during the performance of music. Mme Sherrington and Mr Lloyd were the vocalists. I might certainly call them singers—and the latter word would probably entirely displace the former if all so-called "vocalists" could sing as these two clever musicians always do "sing."

On Saturday evening Herr Kéler Béla conducted several of his dance compositions at Mr De Jong's concerts, and also one of his overtures, a work of much more ambitious character. A military band increased the attractions of the concert, and Mme Edna Hall was the vocalist. But in every sense the most successful feature of this concert was an exquisitely played violoncello solo by M. Van Biéne, who has only to progress as he has done during the last two or three years to secure a very distinguished place in his profession.

Mr Carl Rosa's English Opera Company have been attracting large audiences to the Theatre Royal. On Thursday, the *Travatore* was given, with Mme Vaneri as Leonora; on Friday, the same lady appeared as Donna Anna in *Don Giovanni*, with Miss Alice Hardin as Donna Elvira, and Miss Rose Hersee as Zerlina; Mr F. Celli was the Don Giovanni; Mr Nordblom, Don Ottavio; Mr Fox, Masetto; and Mr Aynsley Cook, Leporello. Mozart's masterpiece is not often heard in English in Manchester, but such a performance as that of last week would always be welcome; its success did not depend upon the extraordinary ability of one or two singers, but on the careful singing and knowledge of the music displayed by all. The opera must have been diligently rehearsed, and Mr Rosa could not but be satisfied with the heartiness of its reception. The other operas given during the week have been *The Bohemian Girl*, *The Lily of Killarney*, and *Fra Diavolo*.

Your readers may possibly be interested to learn that at the Owen's College, now so justly renowned as a seat of learning and a school of science, a lectureship in Harmony and Musical Composition has been for some time in existence, and that the success of the scheme warrants the hope that ere long a chair of Music may be established in the College. The present lecturer, Dr J. F. Bridge, has also two evening classes at the same College.

AUBER AND HIS HEIRS.

Auber, who did not die in poverty, as his heirs have good reason to know, was buried in the Montmartre Cemetery, on the 15th July, 1871. His body was placed in a common vault without a name. The vault belongs to M. Boissot, a funeral mason, who can let or sell it to any one he likes. The composer, whose bust adorns the front of the new Grand Operahouse, Paris, is thus described in the registry of the Cemetery:—

"(Without any Name-Plate.)

"1871. 15th July, No. 7694 (Dominique-François) Boissot Vault."

In two years the temporary concession of the vault will expire; no ground has been purchased, and, probably, no one will know what becomes of Auber's remains.

With regard to the above facts, as published in several papers, the *Revue et Gazette Musicale* observes: "We can affirm that Auber will have his monument; M. Clésinger, the eminent sculptor, is actively engaged on it, and has nearly completed the model."—*Guide Musical*.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

October 21st.

Three operas and one *opéra-bouffe*, namely, *Haydée ou le Secret*, *Le Barbier de Séville*, *Lucie di Lammermoor*, and *L'Œil Crevé*; five vaudevilles, and one drama in three acts by Alexandre Dumas, entitled *Le Marbrier*, make up the list of the entertainments provided for us by M. Vinay, during the last week, at the Salle Monsigny. The two first operas were well rendered, and well put on the stage, especially *Haydée*, for the second act of which M. Pigis, our *peintre et chef machiniste*, painted a new scene, "*Le Vaisseau Amiral*." M. Trémoulet, our present tenor, seems to be now quite at home, and to improve in his singing daily (I ought to say nightly).

On Saturday last, *Le Barbier* did not draw a large audience—possibly, or even probably, at the present moment, the Alphonse, Auguste, Henris, who smoke cigarettes, and wear "pince-nez," prefer to talk politics and drink *petit-verres*, or try their chance, for sixteen francs per season, at making a bag in the surrounding country, "gibier" being their "game." In spite of the absence of the above, a good audience of good amateurs of music listened to and applauded the artists who interpreted Rossini's very charming *opéra-comique*. M. Larcher, in the title rôle, was even better *en train* than when I last mentioned his impersonation of the inimitable Spanish barber. Madame Vinay, for the singing lesson, introduced "*Le Bolero de la chanteuse voilée*," and was encored. M. Trémoulet also sang with much taste the part of *Almaviva*—I must, however, add that he had to be prompted several times in the dialogue.

L'Œil Crevé, last night, was a great hit—I don't mean that the arrow sent with such a good aim from the crossbow (not cross bow) of Alexandrivore was the hit; but the piece was. The surgical operation at the end of the third act, for the extraction of the *flèche* from the eye, and the truth from the heart of *La Fleur de Noblesse*, resulted in a perfect ophthalmic cure. M. Larcher, who, *par complaisance*, took the rôle of *Le Bailli*, was made up wonderfully, and threw a great deal of interest into the *opéra-bouffe* by his singing and acting. Madame Lelong, as the *Fleur*, contributed to the success of last night's representation, and received a "bouquet de roses."—At the Etablissement, concerts continue till October 31; but not every day. *La Reine Topaze* next week.

We are getting very dull at Boulogne; nothing striking going on except, at this present moment, I hear the clock of St Nicholas striking ten, and it strikes me that the post office closes at 10.10 p.m.—so good night!

X. T.

October 28th.

Les Dragons de Villars, *L'Œil Crevé*, as operas, *La tour de Nesle*, as a drama (in which Mme Daussy made her *début*), closed the "direction" of M. P. Vinay, who had only "undertaken" the Salle Monsigny for ten months—from last June.

On Sunday the doors were opened a quarter of an hour later than the time mentioned. It was announced that M. Vinay, "dinait en ville" (oui! mais en quelle ville?). It was announced, however, the next day, that he had "*left Boulogne*." The town claims a month's rent, and the artists about 8,000 fr. (£320) for salaries. Some of them who live from "hand to mouth" were almost starving, when M. Larrivé, our excellent bass singer, who has been among us two years, acted so promptly, that last evening there was a "representation extraordinaire" for the benefit of the *troupe*. The receipts were not quite 511 fr. 80c. (£20 10s.) The programme consisted of a comedy, *Un coup d'éventail*, par MM. Nutter et Dépret, and an *opéra comique*, *Le Chalet* (in which M. Larrivé took part), and a comedy in three acts, by MM. Clairville-Brot et Bernard, entitled *Le meurtrier de Théodore*. Mlle Maës, who has already played with great success in La Haye, Rouen, Nantes, &c., acted perfectly the part of the heroine. There is "plot and passion" in the comedy, and Mlle Maës displayed the latter in more ways than one. She was ably supported by MM. Louis (*c'était bien—lui*) and Lestempe, as the husband and father-in-law of the impetuous Mexicanine. To sum up the present state of affairs, I can only state that M. le Maire has given permission to the artists to keep open the theatre for a week (a special benefit for them has been suggested for Sunday next, with the repetition of *Le meurtrier de Théodore*),

as the representation of last night did not bring enough into the treasury to compensate the poor artists. May I, through you, appeal to the generosity of their English *confrères* and patrons, on the strength of so many having been amused and delighted by the taste, tact, and *finesse* displayed by French artists both at home and abroad?

X. T.

P. S.—Post-office orders, payable to me at the Grand Poste, Rue Jean Jacques Rousseau, Paris, or cheques to myself, will, I assure you, be very acceptable, and, of course, acknowledged.

MUSIC AT VIENNA.

It has been decided not to produce for the present Herr R. Wagner's *Tristan und Isolde* at the Imperial Operahouse. A writer in one of the papers, referring to the subject, says:—

"Herr Herbeck, the Director, proposed the said opera as a novelty to the General Intendancy. Count Wrba answered that he had no objection. Though he knew nothing of the value of the work, he said, he shared the conviction that it was to a certain extent a duty to bring out anything by Wagner. At the same time, he dwelt upon the fact that the expense of getting the piece up would be very great, and that, under existing circumstances, there was no guarantee of taking even half the outlay. He thought, therefore, that Herr Herbeck should reconsider the matter, but, should he not be able to recommend any other novelty, they would then be obliged to swallow the pill. In a short time, Herr Herbeck re-appeared, and expressed his readiness to produce the work without an expensive *mise-en-scène*. But the Intendant considered such a course was attended with great risk, and, as the Intendant of the Theatre Royal, Munich, happened to be in Vienna, he asked him what he thought. Baron Perfall replied that the inhabitants of Munich had manifested indifference for the work, but that strangers had eagerly attended the performances, and such he believed would be the case in Vienna. Count Wrba remarked that this was no reason for its non-production here. Baron Perfall observed, moreover, that the artists employed in *Tristan und Isolde* were so fatigued by the rehearsals that they could not appear in anything else, and that, therefore, for a time at least, they must not be expected to sing in other operas. This settled the question. Herr Herbeck said he could not dispense with the services, in other operas, of the leading artists who would play in *Tristan und Isolde*."

By the way, Count Wrba has resigned his post of Intendant-General, and been succeeded by Herr von Salzmänn-Bienefeld.

Herr Ferdinand Laub, the well-known violinist, is rather seriously ill.

GREEK AT GLASGOW.

"Cassius. Did Cicero say anything?

"Cæsar. Ay, he spoke Greek.

"Cassius. To what effect?

"Cæsar. Nay, and I tell you that, I'll ne'er look you in the face again, but those who understood him smiled at one another, and shook their heads; but, for mine own part, it was Greek to me."—*Julius Cæsar*, Act i., Sc. 2.

The *Times* gave Lord Rector Disraeli's concluding quotation in its original Greek. Most of our other contemporaries translated it. But one hits a happy medium, and gives us Greek in English, thus:—

"Egō men oun, kai tauta, kai ta pant' aei,
Phaskoim' an anthropois mechanān theous.
Otō de mē tad' estin en gnome phila,
Keinos t' ekeina stergeto kagō, tade."

It really looks very pretty in our type, and it is to be hoped that no pedant will object to this Hamiltonian process. We subjoin the translation in English:—

"These things and all things at all times I say,
My faith is come straight from the gods to men;
Whoso deems other form of doctrine true,
He has his creed, let me adhere to mine."

Now may we, in all good humour (for the brilliant orator was at his best, and could excite no feeling but that of admiration), offer another version:—

"This thing once again into language I shape,
Belief in oneself is my faith and evangel:
If any man likes to go in for the Ape,
He can. I prefer taking side with the Angel."

[Nobody seems to have been able to find this quotation. I have.—Sophocles, *Ajax*—Teucer to Chorus, after the suicide.—*Q. 2.*]

AN HISTORICAL SKETCH OF THE LIEDERTAFEL,
AND ITS CONDUCIVE INFLUENCE UPON SONG AND
POETRY IN GERMANY.

BY DR FERDINAND RAHLES.

The expression "Liedertafel," and its meaning, is of German origin. From the commencement of the present century many societies for male voices (choral societies) have been established under this name, and we may assume that the old "Minnesingers" (Erotic poets) and the later "Meistersingers" (master singers), which flourished in the 12th and 14th century, and for which Germany was so renowned, recited and sang their own poetry and melodies like our modern Manner-Gesang-Vereine (societies for male voices), the only difference being that the last named societies sang three and four part-songs, which, at the earlier epoch, were not in use or existence. A report dated 1673 gives us a proof that at Greiffenberg, in Pomerania, a society was established for the purpose of promoting poetry and music, consisting of the number of sixteen intelligent commoners, noblemen, clergymen, and other distinguished individuals. They composed their own poetry and set it to music, which they performed at their regular meetings. One of the poets was the Mayor of the place and Councillor of Administration, Johann Muller, of Greiffenberg, and the music was composed by Thomas Hoppen, Minister and Councillor of the Consistory, who died at Colberg. The conductor of music was a young clergyman of the name of Liscicus. A collection of those songs, in 4 vols. folio, were published at Altstettin, 1673-75.*

The difference between the old and modern societies, like the one we have just named, was that the former were more partial to pious, serene poetry, and sacred lyrics, and the style of music corresponding; but our modern choral societies adopted more vital, cheerful and jovial poetry without excluding serious subjects and the musical compositions corresponding accordingly; and, to enhance sociality, a supper was added to these meetings, which the expression "Liedertafel" (song and table), particularly signifies. We may further add that repasts, to which poetry and music were joined, had already taken place by the Greeks of ancient times, who, by their banquets, circulated the either for the support of their songs. So, if we take all these different features together, nothing can be traced which would signify in our modern Liedertafel a really new and original institution. But, in returning to our modern Liedertafel, we must, notwithstanding, recognize Professor Zelter as the originator of it, and must give him praise for the results which proved so beneficial for poetry, composition and singing afterwards, and Berlin as the town where the first Liedertafel took place. In 1808, to celebrate the return of the King of Prussia (Frederick William the Third), to his residence at Berlin, Professor Zelter, in concert with twenty-four members of the Sing-Academy, created a musical circle called "The Liedertafel," of which he was chosen Master and Music-director, and the following rules were stipulated and agreed upon:—

That meetings should take place once a month. A supper, consisting only of two dishes, added to it, and, at intervals, enjoyment by good songs. Members should be either poets, composers, singers, belonging to the profession or amateurs, and literary men. Whoever had written or composed a song might recite it or have it sung at the meetings. If approved of after performed, a box was circulated, in which each member, considering the merit of the subject, according to his own judgment, put his mite in. When the contents of the box showed that the amount was sufficient for the award of a silver medal at a moderate value, the director presented the same to the member, with the thanks of the society, for his contribution. His health was drunk, and arguments respecting the poetry or music took place. If a

* As the work is exceedingly scarce, we give the complete title of it in full:—

Greiffenbergische Psalter- und Harfenlust wider allerlei Anlust, welche unter Gottes mächtigem Schutze und churfürstlich brandenburgischem Gnadenschutze von der daselbst Gott singenden Gesellschaft in vertraulichen Zusammenkünften durch zweier Gesellschafter, Johann Müllers Geistliche Lieder und Thomas Hoppen neue Melodien in sonderbaren Gemüthsergötzen ordentlich angestellt wird und bewahrt erhalten worden ist.

member could produce twelve silver medals he was invited, on the part of the society, to be their guest for the evening; he may order which wine he preferred; was crowned with a wreath of flowers, and received a gold medal of the value of £4. Any compromising communication concerning a member of the society was strongly prohibited and fined. Satirical songs were forbidden. Every member was at full liberty to do as he liked, if he was only liberal. The number of rules were limited to twelve. Members were allowed to introduce visitors.

A goblet called "Wilkommen" ("Welcome"), and filled with wine, was presented to visitors to be emptied. A second "Liedertafel" was soon established, under the renowned composer, Bernard Klein. Both societies have published some of their best and finest compositions. The whole of Germany now followed the example of Berlin, and there is not a town of any importance which has not her "Liedertafel," and is proud of it, even in smaller towns of two or three thousand inhabitants they are established. The original rules of the "Liedertafel" formed at Berlin have altered, in the course of time, according to the number of members, meetings, and other local circumstances. Many elect non-active members, viz.: poets, composers, and other distinguished persons, as honorary members. Out of Germany "Liedertafeln" have been formed when a sufficient number of compatriots could be brought together to establish their native favourite assemblage; also in this metropolis there is a flourishing one, but the writer is not able to report particulars of it, as he never assisted; but the recollection of former times, and being honorary member of several, and also having had the pleasure to preside as Musical Director, recalls many happy evenings spent in those social, artistic, and elevating circles, after a day of toil. The influence of these societies not only enhanced the cultivation of singing in a superior degree, but strengthened and raised the patriotic feeling in the country, and was visible especially during the invasion of the French and during the wars with Napoleon I. The songs of Körner, Arndt, Uhland, and, later, of Becker, and composed by C. M. von Weber, Reichard, Conradin, Kreutzer, and others, inspired, and were taken up by the whole nation. Who has not admired songs like "Was ist des Deutschen Vaterland?" ("What is the German Fatherland?") "Lützow's wild verwegene Jagd" ("Lützow's venturesome chase"), and, later, Becker's "Sie sollen ihn nicht haben den freien deutschen Rhein" ("They shall not have the free and German Rhein").

The "Liedertafel" was the predecessor of the Manner-Gesang-Vereine (choral societies for male voices), which are now flourishing over the whole of Germany, and whose tendency is the performance of ecclesiastic and secular compositions of larger extent, and occasionally with orchestral aid. Our great Mendelssohn composed expressly for the reunion of a great many such choral societies at Cologne, numbering 2,000 singers, Schiller's Ode, "An die Künstler" ("To the Sons of Art"), and we could enumerate other fine compositions in this enlarged style. Some of those choral societies gained an European reputation, like those of Cologne and Vienna. The former visited London twice, and their performances created not only astonishment, but took literally the public by storm, and left the impression never before witnessed, that such artistic perfection could be rendered by only amateurs, of which this Chorus consisted.

Nearly every choral society carries a banner, generally embroidered by ladies and presented to them.

In conclusion, we maintain the opinion that those unions of male voices in particular, combined with careful instruction in singing devoted to youths in the schools, are crowning the edifice of fine singing in Germany, by male or mixed choruses of sacred or secular music.

DR FERDINAND RAHLES.

Malvern House, Queen's Terrace, Grove Street Road,
South Hackney, October, 1874.

CADIZ.—It is said that *Aida* will be produced here next season.

* The goblet at Berlin received afterwards the name of "Flemming," after one of its members, the composer of the Ode of Horace, "Integer vitae," a first-rate musical composition for four male voices, and is still a favourite piece often performed at Liedertafeln and choral societies in Germany.

† For a long time only a vision, but now changed into reality.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

SEVENTEENTH SEASON, 1874-5.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE DIRECTOR begs to announce that the SEVENTEENTH SEASON of the MONDAY POPULAR CONCERTS commences on MONDAY Evening, November 9, and that the Performances will take place as follows, viz.—Monday, November 9, 1874; Monday, November 16; Monday, November 23; Monday, November 30; Monday, December 7; Monday, December 14; Monday, January 11, 1875; Monday, January 18; Monday, January 25; Monday, February 1; Monday, February 8; Monday, February 15; Monday, February 22; Monday, March 1; Monday, March 8; Monday, March 15. The Director's Benefit takes place on Monday, March 22nd. Sixteen Morning Performances will be given on Saturdays, November 14, 21, 28; December 5, 12, and 19, 1874; January 16, 23, 30; February 6, 13, 20, 27; March 6, 13, and 20, 1875.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Tickets at £3 10s. (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of 16 Monday Evening Concerts, extending from Monday, Nov. 9, to March 15. Subscription Tickets are also issued for the 16 Morning Concerts at £3 10s., extending from Saturday afternoon, Nov. 14, to March 20; also for the 7 Morning Concerts taking place on Saturdays, Jan 16, 23, 30; February 6, 13, 20, and 27, £1 10s.

Dr HANS VON BULOW will appear on Mondays, November 9, 16, and 30; also on Saturdays, November 14, 21, and December 19. Miss AGNES ZIMMERMAN will be the pianist on Monday evening, November 23; and on Saturday afternoon, November 28. Mr CHARLES HALLÉ will appear on Monday, December 7; and on Saturday, December 5. Madame NORMAN-NEUBAU will be the violinist on Mondays, November 23, December 7 and 14; also on Saturdays, November 9, and December 5 and 12. M. SAINTON will lead on Monday evening, November 9, and Saturday afternoon, November 14. M. WIENIAWSKI is engaged for Monday evening, November 16; and Herr STRAUS will lead on Monday evening, November 30. Signor PIATTI will hold the post of first violoncello on all occasions; Herr L. RIES that of second violin; Herr STRAUS or Mr ZERBINI will play viola; Sir JULIUS BENEDICT and Mr ZERBINI, as heretofore, officiating as conductors. Mr SIMS REEVES is engaged on Monday evening, December 7; and Mr SAKLEY will appear on Monday evening, November 23; and on Saturdays, November 28 and December 12. Miss MARIÉ KREBS, Herr DANNREUTHER, Mr FRANKLIN TAYLOR, and Herr JOACHIM will appear after Christmas.

Subscribers' names received by Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 39, Old Bond Street; Lamborn Cock, 63, New Bond Street; Stanley Lucas, Weber & Co., 64, New Bond Street; Keith, Prowse & Co., 48, Cheapside; Hays, Royal Exchange Buildings; Delavanti & Co., Brompton Road; and at Chappell and Co.'s, 50, New Bond Street.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 31, 1874.

AS was clearly to be foreseen, the refusal of the Dean and Chapter of Worcester Cathedral to grant the use of that building for the Musical Festival of 1875 has stirred local society to its depths, and the edifying spectacle is presented of five clergymen, trustees of a national building, setting public opinion at defiance upon a question about which good men of their own order differ. We maintain that this, in itself, is a misfortune which should have been risked only on very strong grounds. Lord Hampton, speaking to the matter at a public meeting in Worcester on Wednesday last, said "He would suggest to the Dean and Chapter whether, looking to the times in which we live, that was exactly the moment for a body of clergy to set themselves up to disregard the wishes of their neighbours of the laity." Unquestionably, there are times when men should stand up for the right, no matter what the consequences. "Fiat justitia ruat cælum" are words which everybody ought to be prepared to utter; but, unfortunately for the Dean and Chapter of Worcester, they have "put their foot down" on a question the "justice" of which is not very clear. At the meeting already referred to the Rev. Canon Lysons, of Gloucester, "expressed a hope that the

Dean and Chapter of Worcester would not stultify the action of eight bishops of Gloucester, seven bishops of Worcester and Hereford, six Deans of Gloucester, five Deans of Worcester, and seven Deans of Hereford, who had been stewards of the Festivals." In these words the Canon hit the mark, because it will inevitably be asked—Who are the present Dean and Chapter that they should set themselves up against a lot of good and eminent men quite as capable as themselves of forming an opinion with regard to what should or should not be done in a Cathedral? The marvel is that the five clergymen at Worcester did not think of this, and make some concession to the judgment of the vast majority opposed to them. And yet it is no marvel at all. Do we not see the Church of England distracted, and its Congresses turned into bear gardens, upon questions of personal ornament, and the exact position of the "celebrant"? Are not its leaders giving their most anxious consideration to matters concerning the particular colour of the altar-cloth on particular days? The men who are silly enough to excite public contempt on points like these are just the men to resist a Cathedral Festival to the death, because it is not conducted by "God's Priests," and attended by that spiritual unction of which the officials in question have a monopoly. It is of no use talking to the Worcester fanatics. Most likely Dean Yorke would go cheerfully to a stake, in front of his own Cathedral, to vindicate the doctrine that admission to that building ought not to be by ticket; and Canon Barry would cheerfully put not only his head, but his whole body, in a sack, and drown in the Severn, by way of protest against professional women singers. "De gustibus," &c., of course; but none the less do the Worcester public give vent to their feelings with a liveliness which must both astonish and disturb the dwellers in the snug Cathedral Close. At the meeting on Wednesday, Canon Lysons hit the Yorke-Barry party very hard, *à propos* of a projected return to the original plan of the Festivals, showing, in point of fact, that "paid singers were always employed; the very best singers that could be got were always had." But Lord Hampton hit harder. The noble lord, who did so much good service as Sir John Pakington, not only showed that the present Dean and Chapter are bound in honour ("Honour! what's honour?" quoth Sir John Falstaff) to continue the Festivals, but significantly hinted to Dean Yorke and Canon Barry that, after all, they are strangers in the city. The reverend gentlemen may not take the hint; it pre-supposes a delicate susceptibility we are not entitled to expect from them; but the public, who are not clergymen, will readily do so; and it will redound little to the after credit of Messrs Yorke and Barry that they upset an institution which had existed for 150 years, against the protest of the vast majority, and under circumstances that may possibly have become Thomas à Beckett, but ill befit clerics face to face with the spirit of these closing decades of the nineteenth century.

SOME of the Liverpool papers, notably the *Porcupine*, are drawing instructive lessons from the Festival lately held in their town. What is more to the purpose, they, notably the *Porcupine*, lay greatest stress upon the very lesson which it is most important should be learned—the one pointed out in our own columns immediately after the Festival was held. We then said that the "wealthy classes" of Liverpool had failed to do their *devoir*, and intimated that beneath them in monetary dignity, if in nothing else, there may be a vast public ready and willing to show better taste and culture. The *Porcupine*, who is on the

spot, and speaks from knowledge where we could only surmise, takes the same line; remarking in last week's issue:—

"Does the result of the Festival prove that Liverpool is not a musical town, and that it is not worth while to encourage a love of the Cecilian art by these and similar means? Not at all. But it certainly establishes beyond a doubt, what was reiterated long before the Festival came off, that it does not do to cater exclusively, or principally, for your guinea kid-gloved folks. In musical as in dramatic entertainments, it is your medium and lowest price seats that must be well filled to guarantee your working expenses, the upper-class parts of an auditorium furnishing the profitable margin. In catering for the former and suiting small pockets you are never precluding, but rather facilitating, the attendance of the latter class at the same time; whereas, if you go in too greedily for guineas, you get comparatively little gold, and prohibit the silver pieces altogether. We would urge that the scheme for the next Music Festival be prepared with special reference to the tastes and pecuniary capacities of the middle-class people, who form the vast bulk of those constituting the active musical element in the town, and furnished the body of vocal executants that did the town undoubted credit. The settlement of the tariff of prices will form the most important question affecting success, and we repeat that the popular, or *shilling*, element must be studied at one grand concert at least, if public interest in the progress and results of the next Festival is to be at all awakened."

There is sound sense in these remarks, and we need say no more in support of them than that Liverpool is under an absolute necessity to make a strenuous effort by way of demonstrating that the "guinea kid-gloved folks," who assembled to stare at the Duke of Edinburgh and applaud Madame Patti, misrepresented its musical condition.

IN connection with the excellent programme of Herr Dr von Bülow's concert to-day, the public will be glad to learn that the eminent pianist has "announced his intention of commencing the Recital at THREE O'CLOCK PRECISELY." We are not told to whom the "announcement" was made, nor what were the precise circumstances attending it; but the significance of the thing is not likely to be underrated because the information vouchsafed is partial.

THE 500th Monday Popular Concert is not far off; and it has been hinted that the programme will be composed exclusively of Mendelssohn's works, as was the programme of the first concert, on February 14, 1859—the instrumental pieces to be precisely the same as on that memorable occasion. The idea is good. Such a legitimate success as that of the Monday Popular Concerts is without precedent.

OCCASIONAL NOTES.

MDME CHRISTINE NILSSON made her *rentrée* in St Petersburg on Tuesday, the 20th inst., and was received with extraordinary enthusiasm. The opera was *Faust*, and every scene in which Margaret appears was a triumph for the charming and accomplished Swedish songstress. The *Faust* was M. Capoul; the Mephistopheles was M. Maurel. Further particulars next week.

A literary curiosity was lately for sale in Pekin. It is a copy of a gigantic work, comprising 6,109 volumes, and entitled: *Imperial Collection of ancient and modern Literature*. It was commenced in the reign of the Emperor Kang-he (1662—1722), and printed at the Imperial Printing-Office, with type purchased abroad on purpose.

We all know how much ill Wagner has spoken of Meyerbeer, but every one is not aware that he once bestowed upon the illustrious composer of *Les Huguenots* a small modicum of praise. When R. Wagner first visited Paris, he published in *La Gazette Musicale* an article on German music, and in it lauded Meyerbeer. It was, we must confess, the only time he ever did such a thing, and, to show, doubtless, how much he regretted the rash

act, he has ever since indulged freely in censure and animosity. In the edition of his collected works, he has, moreover, omitted the observations to which we refer, but M. Adolphe Jullien has kindly looked them up in a file of the paper above-named, and here they are:—

"Handel and Gluck have sufficiently proved this, while, in our own time, another German, Meyerbeer, supplies a fresh example. Having reached the point of complete and absolute perfection, the French system could hope for nothing more than to see itself generally adopted and perpetuated with an equal degree of splendour. But this was precisely the thing most difficult of accomplishment. Now, for a German to have attempted the task, and to have been glorified thereby, he must indubitably have been gifted with that disinterested good faith so prevalent among his countrymen, who have not hesitated sacrificing their own lyric stage, to admit and cultivate a kind more rich in future prospects, and appealing more directly to universal sympathy. Would it be otherwise, if reason destroyed the barrier of prejudices separating different nations, and if all the inhabitants of the globe agreed to speak henceforth only one and the same language?"

Ως εφη.

ZENONE ZEN, a member of a noble Italian family, who died last June, has, by a will written entirely in his own hand, and bearing date the 9th July, 1873, bequeathed to the Civic Museum of Venice eight oil portraits of some of his ancestors, and the remains of an old organ, with four sets of pipes, built in the year 1494 by Lorenzo, of Pavia. This organ, according to the giver, his ancestors, and certain writers on Venetian archaeology, belonged to Matthew Corvinus, King of Hungary, and was left by him to Catterino Zen.

The foreign press appears to have been smitten lately with a mania for supposing certain artistic notabilities of former days to be in a state of abject misery. Some time since, it selected Mad. Taglioni; it has now pitched upon the widow of Mercadante, and the *Musical World* copied last week a paragraph describing the sad condition of the last named lady. The following letter has just appeared in several of the French and Italian papers:—

"I have read in certain journals as follows: 'The widow of the illustrious Mercadante is now at Vienna in very bad circumstances.' The lady, my sister, is not in Vienna but in Naples, and is expected in Genoa by the end of the month. Fortunately she is in the enjoyment of the best health, and it is notorious that she is very well off pecuniarily. Even were it otherwise, I should not consider the statement published by the papers discreet. At any rate, as it is not true, I should be obliged if you would give it a denial by inserting the present letter. I remain yours very obediently,

"ADELAIDE GAMBARO."

REVIEW.

C. JEFFERTS.

Rhineland. Song. Words by GEORGE BROWNING. Music by AMY WEDDLE.

THE praises of the great German river have been sung a good deal—quite as much, perhaps, as Englishmen who have experienced the hotel charges on its banks care for—but when a new song comes out, so melodious and pleasing as the one before us, it would be ungracious to grumble. Here and there we observe features in the accompaniment open to improvement, but, as a whole, the song is a very pleasant piece of music, worthy favourable notice from the song-buying public.

BREMEN.—A "Friend of Music" has presented 15,000 marks to the Bremen Association of that ilk, namely, of the Friends of Music. The interest of this sum is to be expended in furnishing talented Bremen musicians, especially the members of the Concert-Orchestra, and relatives of theirs, with the means of attending German Conservatories of Music, and, in exceptional cases, of obtaining instruction from celebrated foreign instrumentalists.

MILAN.—The management of the Scala have not been much more fortunate with *I promessi Sposi* than with its predecessors, *Salvator Rosa* and *I Pazzi*. This is not surprising, since, with the exception of Signora Tiozzo, who appeared as the Monaca di Monza, and Sig. Parboni, who figured as Don Rodrigo, a part he played, also, at the Teatro dal Verme, on the first production of the opera, the leading artists were not up to the mark. The chorus and the orchestra, on the contrary, were very good. The new Teatro Castelli, in the Via Palermo, will be opened shortly. According to report, it is a very handsome building.

WILD ANIMALS.

(From "Another World.")

"The hippopotamus exceeds the mite in size, strength, and usefulness to man far less than do the riches yet concealed in the air, in the earth in the waters, on the land, exceed those already possessed by Montalluyah."

I may mention here that, although the hippopotamus is to us the most valuable of all the wild animals, nearly all other beasts furnish us with materials that are turned to account.

The serpent, and particularly the boa, possesses wondrous properties. Birds of prey, many insects, and in fact, nearly all that has life, are turned to some use. The living animals generally contain electricity of more or less value.

A large body of professors are kept by the State solely for the purpose of examining the various medicinal and other qualities found in the fat, marrow, oil, bones, and carcasses of animals.

This is the mode of capturing lions, tigers, and many other wild beasts, when it is desirable to take them alive:

The huntsmen selected are men of a fearless, daring nature, and of great address and agility.

A net of iron-work of very large dimensions is taken into the wilds most frequented by the beast. This net is placed on the ground and covered over with leaves and other materials so as to be concealed from view.

Close to one extremity of the network a pit is dug, in which is placed a hut large enough to contain two men. The pit is then covered over, though an aperture is left sufficiently large to admit air and to serve for observation and egress from the hut, from the top of which is an opening corresponding to the aperture above.

In the centre of the net some dead goats have been previously placed with a stuff of a very savoury odour, which the beast can smell for miles off, and which is so strong that when he approaches he does not scent the men in the hut.

The rest of the hunters lie in wait in a secure place. The two concealed in the pit are on the watch, and, as soon as the beast has consumed the goat or is fairly within the net, they give the alarm by hoisting a long pole, and the men in ambush slip out, and, by a dexterous movement, close all sides of the net, which is constructed with this view, so as to form one large cage.

The efforts of the animals to break out are useless.

Ormes (Communicator).

PROVINCIAL.

CARL ROSA'S ENGLISH OPERA COMPANY.—The Queen's Theatre, Manchester, was crowded in nearly every part on Tuesday evening, October 20, when the *Bohemian Girl* was given, with Miss Rose Hersee as Arline, and Mr Turner as Thaddeus; and the manner in which the opera was received, no less than the crowded audience, testified to the continued success of this most popular of all English operas. On Wednesday night—writes a local journal—the *Lily of Killarney* was given for the first time at the Theatre Royal, and the occasion was rendered additionally interesting by the presence of the distinguished composer of the opera, Sir Julius Benedict, who was the conductor of the evening. The audience was even larger than on the previous evenings, and the composer must have been pleased with the sympathetic applause with which his opera was received. We had occasion, some weeks ago, to refer both to the plot and the music of this beautiful opera, and we have no hesitation in confirming the opinion then expressed, that the *Lily of Killarney* contains some of the most charming music Benedict ever wrote. Several of its numbers have long been favourites in the drawing-room and concert-room, but the *Lily of Killarney* is one of those works that ought to be judged as a whole; and, pretty as the songs are, they can only be thoroughly appreciated when heard in their place in the opera. The composer must have made a careful study of Irish music, and it is very interesting to observe how charmingly he has caught the spirit of Irish melody while preserving his own individuality. Nor is the local colouring limited to

the ballads and voice parts of the choruses. Benedict has long been recognized as a skilful student of orchestral effect, and the instrumentation of the opera is throughout that of a master. The book of the *Lily of Killarney* is a clever adaptation of the famous drama, *The Colleen Bawn*, and the interest of the audience in the story itself is sustained from first to last. The only reason why this very interesting work has not been heard oftener is that it can only be performed with credit when there are at least seven competent singers in the company. Mr Carl Rosa's troupe happily renders an admirable combination possible, and the cast was as strong as could be expected in an English Opera company. Sir Julius Benedict was enthusiastically received as he entered the orchestra, and at the end of the opera he was recalled, and received such applause as Manchester audiences are only wont to bestow on artists and musicians they delight to honour. Sir Julius had not, we believe, visited Manchester for some time previously, and his return now was at a very interesting moment, as we believe he had received official information from Vienna only the day before that he had been appointed, by the Emperor of Austria, a Commander of the Order of Francis Joseph.

FAKENHAM.—The *Norfolk Chronicle* informs us—The parish organ, built by Bishop, of London, in 1834, and generously presented to the parish by the much-respected late Rev. C. Norris, has, in consequence of the decayed state of the platform on which it stood, been taken down and improved. It was what is called a G organ, with short compass swell, and no extra pipes to the pedals or doubles of any kind. It is now thoroughly restored and modernized, with the addition of swell manuals extended down to C C. A new Bourdon and full compass pedals, with new couplers and other modern improvements. It has also been turned round to the north, facing the centre of the church, instead of as formerly to the west, which is considered an advantage, and is much approved, the platform being considerably elevated. The instrument now contains 813 pipes. The work was intrusted to Mr W. C. Mack, of Great Yarmouth, who has accomplished the undertaking in a most satisfactory manner. The entire cost of the improvements, &c., will approach to £100, which Mr W. B. Cowles has kindly guaranteed to collect by voluntary contributions. A few persons, including the rector, Messrs Gurney and Co., and Edmund Kent, Esq., have subscribed liberally, and it is hoped others will imitate their example.

EXETER.—Mrs Scott Siddons, accompanied by "Seraphael" (Master Henry Walker, the clever young pianist, pupil in the Royal Academy of Music, London, of Mr F. B. Jewson), has been giving "Readings" in the Royal Public Room. The *Exeter Gazette* reports that—She was warmly and deservedly applauded in all the scenes, but particularly in the "lamentable" tragedy of *Pyramus and Thisbe*. Mendelssohn's incidental music to the play was performed by Master Henry Walker, a youth twelve years of age, who has carried off the bronze and silver medals of the Royal Academy. To him the "concord of sweet sounds" is an inspiration, and difficulties of instrumentation that impede the progress of the ordinary student are surmounted with comparative ease. No amount of genius can dispense with patient and laborious endeavours to acquire executive skill, but an intuitive perception of the beauties of harmony helps materially in the work of obtaining manipulative dexterity. Master Walker sits at the piano like a master of the instrument, and, unlike most prodigies, plays with a freedom that seems to flow from a love of his art, rather than from painful and persistent application. His touch is as remarkable for liquid softness as for the firmness that ensures clearness and precision, and his dexterity is marvellous for one so young. He fairly aroused the enthusiasm of the audience in his favour; and, after playing Liszt's *Rigoletto* solo, was thrice recalled, and delighted his applauders by performing, in addition, fantasias on "Home, sweet home," and Irish airs.

THETFORD.—Mr J. A. Harcourt's operetta, *The Science of Love*, has been introduced to the public under circumstances highly conducive to success, if even its merits had not ensured it. The *Norfolk Chronicle* informs us that—"Mr Noverre's handsome room was well filled with a sympathetic audience, and the piece itself was presented with all the advantages that an attractive *mise-en-scène*, and performers, albeit amateurs, rendered perfect by practice, can afford. It would be but faint praise to term the operetta merely a success; it was a great success, and the applause which greeted both composer and author, at its conclusion, was due as much to approbation of the piece as to personal sympathy with either gentleman. Mr Harcourt has had the good fortune to be supplied with an admirably written libretto, which, if clothed with less sparkling and melodious music than that which marks *The Science of Love*, would make any piece "go," and a large measure of the success attained must be shared by the author—Mr Clifford Stanley; but the two together, were simply irresistible, and ought to bring forth fame and money to both gentlemen concerned." We have not space to give the plot, but can state that, the principal *dramatis personæ* are Mrs Penny, Florence Hazelmere, Mr Westmoreland

Ernest Clavering, and Sidney Beveridge. The other parts were entrusted to Miss Emily Harcourt, Miss Bessy Hill, Mr. G. Bowles, and Mr. Clifford Stanley, all of whom got through their undertaking with credit to themselves and, we have no doubt, to the satisfaction both of composer and author. The only other character is that of a servant, which Miss Gertrude Bowles undertook, and did what little she had to do with care.

BRIGHTON.—The "Carlotta Patti" concert given in the Dome, went off successfully. Notwithstanding Mlle Carlotta Patti was suffering from a cold, she delighted the audience—says the *Brighton Gazette*—by her surprising execution of Proch's Air with variations, and the Bolero from *Vépres Siciliennes*. She also sang, with much charm, the "Last Rose of Summer," and, for the first time, a new song, "Amor campestre" ("Rural Love"), by Mr. J. P. Goldberg (accompanied by the accomplished composer). We are glad to see that Mlle Patti has added this charming and graceful song to her *répertoire*. M. Theodore Ritter, who has already won for himself golden opinions in Brighton by his pianoforte performances, increased, if possible, this time, his reputation. The Misses Allitson, pupils of Mr. Goldberg, rendered Rossini's "Giorno d'Orrore" in a manner which reminded us forcibly of the Sisters Marchisio. Their excellent style, and the precision with which they executed the most difficult passages, made a most favourable impression. They were very warmly applauded and recalled. Miss Sterling, Mlle de Grandeville, Signor Danieli, Signor Federici (vocalists), and Mlle Castellan (violinist) were the other artists engaged. Messrs Lindsay Sloper and W. Coenen, with Mr. Goldberg, conducted.

Last week Mr. Kuhe gave the first of his series of "Recitals of Pianoforte Music" in the Banqueting-room of the Pavilion, instead of in the Dome, where he has hitherto given them; a change for the better, according to the opinion of many of his patrons. Mr. Kuhe began his performances with Schubert's Impromptu in B flat, and then played Beethoven's sonata in E flat (Op. 7), Schumann's "Nachtstück" and "Grillen" (No. 4 of his "Phantasietück"), and Weber's Polonaise in E major (recalled). A new composition of his own, "Sweet Memories," was played next. Whilst scarcely so broad and impulsive in melody as his fine "Etude de Concert"—writes the *Brighton Guardian*—the tenderness and elegance of the *motivi*, and the skill and grace with which the composer has arranged the rich and striking harmonies, will make this piece a favourite alike in the drawing-room and the concert-room. Mr. Kuhe then gave the "Intermezzo" in E major, by Stephen Heller, and an arrangement of M. Gounod's "Funeral March of a Marionette." A Gavotte by Gotthard and Liszt's *Lucia di Lammermoor* concluded Mr. Kuhe's interesting recital. The vocalist was Madame Cobelli, who now made her first appearance in Brighton. Her selections were "Lascia ch'io pianga" (*Rinaldo*), Molloy's ballad, "Don't be sorrowful, darling," and Herr Eisoldt's *cansone*, "Sospiri d'amore." Madame Cobelli has a powerful contralto voice, and, though evidently indisposed, sang very correctly, and with a purity of style rarely found in young artists. She was specially successful in Handel's *aria*, her execution of which brought her a hearty round of applause. Herr Eisoldt accompanied the vocal items. Messrs R. Potts & Co. have again arranged for two performances by the Monday Popular Concerts artists, as given at St James's Hall, by Mr. Arthur Chappell. The programmes performed on the respective previous evenings in London will be repeated in the Dome on Tuesday evening, November 10, and Tuesday morning, December 1. Dr. Hans von Bülow (piano), and M.M. Sainton (violin), L. Ries (second violin), Zerbini (tenor), and Piatti (violoncello) will play at the first concert. Miss Alice Fairman is to be the vocalist. The seating arrangements are, as usual, in the hands of Messrs Potts & Co.

MUSIC AT BERLIN:

(From a Correspondent.)

Donizetti's *Elisir d'Amore*, otherwise, the: *Liebestrank*, is the last quasi novelty at the Royal Operahouse. But the performance was worthy neither of the composer nor of the theatre. Herr Ferdinand Gumbert thus speaks of it in the *Neue Berliner Musikzeitung*:—

"When Richard Wagner said that German singers do not appear to advantage in Italian opera, he forgot to add: 'if German singers have not the necessary acquirements for that style of composition.' I recollect a whole series of German vocalists not all inferior to the best Italians in Italian works. I will name only Henriette Sontag, Sophie Löwe, and Jenny Lutzer; Amalie Hänel, the contralto; the tenors Wild, Haizinger, and Ander; the baritones, Schober and Peschek; the basso, Staudigl; and the buffo, Spitzeder. It is true that they all lived twenty years ago. Was Richard Wagner really a prophet? Did he foresee that very shortly there would arrive a time which,

under its pinions of utter materialism, would bury all lyric feeling both in poetry and song, and was it for this time—which could produce only naturalistic singers—that he created his music, which appears so seductive instrumentally, and so repellent vocally—a language which cannot be spoken, and melody which cannot be sung? Or did he pursue this course because he could not do otherwise; because the inmost nature of melody was something of which he was ignorant? And has our epoch, surpassing even his expectations, countersigned his efforts? At all events, Wagner is right in this instance, and the last performance of the *Liebestrank* has proved the fact in a striking manner. Not one of the four principal personages knew how to sing the music as it was written. As Adina, Mad. Mallinger, in addition to incorrect *bravura* singing, displayed histrionically such ungraceful and realistic roughness as was probably hardly ever seen in opera before. Herr Link could not do justice even to the numerous beautiful cantilenas, for instance that in E flat major in the duet, 'Frage doch warum die Quelle,' or that, in F minor, of the first finale, 'Adina, glaube mir;' his voice wants flexibility in the middle notes. Herr Salomon's Dulcamara was deficient in genuine *vis comica*, and especially in that drastic effrontery which should impose upon the rustics. The Belcore of Herr Schmidt was a very morose sergeant, who, as regards his singing, had taken Herr Betz for a model rather than Tamburini. That the above artists did not lack good intentions, I am very willing to believe, but—what is the good, however, of repeating the litany that I have for so many years so often struck up in these columns, and which our readers can now strike up for themselves? We have changed nothing, and we shall change nothing! And supposing our singers cannot sing the *Liebestrank*, what harm is there in that after all? At any rate, they sing *Die Meistersinger* magnificently, and that is perfectly sufficient. Let us, therefore, pass to the order of the day."

Herr Theodor Wachtel is still "starring" it at the Wilhelmstädtisches Theater, his third character being George Brown in *La Dame Blanche*.

A HINT TO CANON BARRY.

The Rev. Dr. Gott, Vicar of Leeds, in preaching at the Parish Church, made reference to the Musical Festival that concluded on Saturday in Leeds. Having selected as his text Acts iv. 24, "Lord, Thou art God, which hast made heaven and earth, and the sea, and all that in them is," he said it was with these words that Hezekiah began to pray over the letter of the Assyrian king, as he spread it out in the temple of Jerusalem before the Lord; and next went on to show that Jeremiah had also made them his own during his captivity, and that they had been used on several occasions spoken of in Holy Writ. He then said these were the words that began our great festival of the last four days; this, they would remember, was the chorus of Christians with which the sublime oratorio of *St Paul* opened its consecrated voice: "Lord, Thou alone art God; Thine are the heavens, the earth, and mighty waters." Poor indeed and very humble must have been the voice of Hezekiah, and still more the voice of Jeremiah the prisoner, and even the newly-freed congregation of Israel, or the persecuted Church of the upper chamber, in comparison with the exquisitely-trained voices of our own Yorkshire chorus as it rose in consummate perfection over all our spirits last Wednesday morning; and, if the effect of prayer and praise were only to move the hearts of men, surely the result would have been worthy of the pains that had been taken with our song of prayer, of its enormous cost, and of its worthy accompaniment. The music of prayer acceptable to God was the harmony that filled a consecrated heart, and the accompaniment a life in unison with our prayer. These words, fired with Hezekiah's fervency and Jeremiah's sore necessity, were music most sweet to heaven and prayers mightily answered upon earth, and he (Dr. Gott) would gladly believe—nay he did indeed believe—that with some of us the glory of the music did not surpass the desires or exaggerate the glow of our souls towards God. With many the music as truly as the words must have told out to God the prayer of our heart with sounds we could not utter. Surely there had been some in our Town Hall these few last days that bowed low in a sense of God's sublime presence, inspired with the woe of a city beleaguered by an enemy more terrible than the king of Assyria, and a helplessness even greater than Jeremiah's in his prison; and others were there who looked forward to the revival of God's city and church. There were hearts in Leeds, both within and without the festival hall, who bowed in almost

constant prayer before "the Lord who is our God" that He would save His Church in this town from the enemy who was not only hard by, but even within our walls—the lusts of the flesh which warred against our soul, and the chains of sin which fast bound our spiritual freedom—and he saw no other end—or, rather, he saw no other consummation—to the four last mornings than that holy day set apart to the celebration of the *Messiah* and the eucharistic *Hymn of Praise*. Sacred music warmed our dull routine of religion, and prayer and sacrament turned this heat to good service. Dr Gott continued by urging that the main thing was to realize more fully the words of the text, to use it more often, and to fill it with fuller meaning, remarking that all these uses would find full work for themselves as they prepared for the great Leeds mission with which they meant, if God would, to begin a new life with the year of grace 1875.

THE THREE CHOIRS FESTIVAL.

An "indignation" meeting was held at Worcester to protest against the course taken by the Dean and Chapter of that city in regard to the Festival of the Three Choirs, appointed to be held at Worcester next year, and for which a body of eighty Stewards, with the Lord Bishop of the Diocese as President, have undertaken office. The meeting was called on a requisition to the Mayor, which stated that the requisitionists "having heard with the greatest regret and surprise that the Dean and Chapter of Worcester have decided upon refusing the use of the Cathedral for the Musical Festival, according to the established custom of 150 years," desire "an opportunity of expressing their sentiments in regard to such refusal." The Mayor presided. A deputation from Gloucester, consisting of the Rev. Canon Lysons and two other gentlemen, attended to join in the protest against the Worcester Chapter's decision. Another deputation attended from Hereford. Lord Hampton moved the first resolution to the following effect:—"This meeting, while greatly regretting that the friendly relations which have so long subsisted between the Dean and Chapter and the city of Worcester should be imperilled, has heard with intense regret the refusal of the Dean and Chapter to grant the use of the Cathedral for the Musical Festival of 1875." Lord Hampton expressed the hope that whatever their opinions might be the meeting would bear in mind that the Dean and Chapter were gentlemen of high position and of high personal character. He had no right to question their motives, as every one was entitled to the maintenance of his own opinion. The noble Lord reviewed the history of the present controversy, and insisted that the Chapter were morally bound by the understanding which he contended was arrived at in 1870, when the public raised £11,000 for the completion of the Cathedral—that the Festivals should be continued. After what occurred in 1870, he said the Dean and Chapter of Worcester were not, in his mind, honourably free to deny the use of the Cathedral for the Festivals. He had told them so in person. Mr T. R. Hill, M.P., seconded the resolution, which was carried, with one dissentient. The other resolutions which followed were all carried unanimously. There was also a resolution moved by Mr A. C. Sheriff, M.P., "That the Triennial Festivals were established by the combination of the Dioceses of Gloucester, Hereford, and Worcester, for the purpose of cultivating sacred music, and to aid the widows and orphans of the clergy of the three Dioceses. It would, therefore, be unjust on the part of either Diocese to prevent the future holding of these Festivals, and especially so on the part of Worcester, whose funds for this object have by private endowment been largely augmented." This resolution was seconded by Mr Woodward. Lord Coventry moved and supported, in an able speech, the following:—"That our Cathedral, from its architectural construction and sacred dedication, is especially adapted for the rendering of those sublime oratorios and songs of praise used on the occasions of these Festivals, and which are rendered with more exalted and devotional spirit than when given in any other than a sacred building. Mr Alderman J. Stallard seconded this motion. Other resolutions were moved and seconded by Mr G. W. Hastings, Mr T. Southall, Town Clerk; Mr J. W. Isaac, and Mr Councillor Holland, and thanks were voted to the deputations and to the Mayor. The Rev. Canon Lysons, acknowledging the vote to the Gloucester deputation, expressed a hope that the Dean and Chapter of Worcester would not stultify the action of eight Bishops of Gloucester, seven Bishops of Worcester and Hereford, six Deans of Gloucester, five Deans of Worcester, and seven Deans, of Hereford, who had been Stewards at these Festivals.

UNIVERSITY INTELLIGENCE.

FIRST EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

—The following have satisfied the examiners:—

Bentley, John, New College (and of St Ann's Street, Manchester).
 Birch, Edward H., New College (and of Notting Hill, London, W.)
 Bradley, Joseph, New College (and of High Street, Stalybridge).
 Cay, Francis, New College (and of Beds. Middle Class School).
 Cole, H. Cardini, New College (and of Hampstead Road, London, N.W.)
 Gower, John H., New Inn Hall (and of Windsor).
 Hartmann, Albert F. O., Unattached (and bandmaster of H.M. 17th Lancers, Dundalk).
 Hill, Andrew T., St Mary Hall (and of Cheam, Surrey).
 Holloway, Arthur S., Worcester College (and of Hemingford Road, London, N.)
 Howard, Samuel, New College (and of Rochdale Road, Manchester).
 Hullett, Charles H., St Mary Hall, (and of York Street, Portman Square, London, W.)
 Hunt, H. G. Bonavia, Christ Church (and of the Middle Temple, London, E.C.)
 Lister, Henry, New College (and of Islington, London, N.)
 Löhr, George S. L., New College (and of Woburn Square, London).
 Lott, John B., New College (assistant organist, Canterbury).
 Morland, John, New College (and of St Martin's, Leicester).
 Palmer, Walter H., New College (and of Lindfield, Weston-super-Mare).
 Righton, John H., New College (and of Faringdon).
 Riseley, Thomas, Christ Church (and of Cheltenham College).
 Ströh, Frederick K., New College (and of Rosemount, Selkirk, N.B.)
 Troman, Thomas, New College (and of Sneathwick).
 Williams, Charles L., New College (and of St Columba's College, Rathfarnham, Dublin).
 Wrigley, James G., New College (and of Church Street, Blackpool).
 The examiners were Sir F. A. Gore-Ouseley, Bart., M.A., Mus. Doc., Christ Church, professor of music; Charles W. Corfe, Mus. Doc., Christ Church, choragus; and Edwin G. Monk, Mus. Doc., Exeter College.

SECOND EXAMINATION FOR THE DEGREE OF BACHELOR IN MUSIC.

—The examination will be held early in Easter term, 1875. All candidates at this examination, in addition to the necessary subjects, will be required to have a critical knowledge of the full scores of Beethoven's "Symphony in B flat;" Handel's "Ode for St Cecilia's day;" and Mozart's *Requiem*. The text-books are Ouseley's *Treatises on Harmony and Counterpoint*. Berlioz, or Kastner, on *Instrumentation*. Either Burney's or Hawkins's *History of Music*.

The exercises of those candidates who propose to offer themselves at this examination should be sent (for the approval of the examiners) to the Professor of Music, at his residence, St Michael's, Tenbury, at any time before February 1, 1875.

FREDERICK A. GORE-OUSELEY, Professor of Music.

Oxford Oct. 24.

WAIFS.

The celebrated waltz composer, Herr Gung'l, makes his first appearance for the season, this evening, at the Promenade Concerts in Covent Garden Theatre. Herr Gung'l will be heartily welcomed by all the admirers of what is genuine in art, no matter in what form manifested.

Mr Gye is at present in Paris.

Ardalus, according to Pausanias, was the inventor of the flute, and of flute accompaniment to the voice.

Arichondas, a musician of ancient Greece, is said to have invented the trumpet.

Bernhard, a German organist in the year 1470, invented pedals for the organ, at Venice.

Francesco Beverini, supposed to be the first dramatic composer, lived at Rome about the year 1480.

The original score of *I Puritani*, by Bellini, is now for sale at his birthplace, Catania, in Sicily.

Herr Schuberth, who has been playing with success at various towns in the south of France, has returned to town for the season.

John Sebastian Bach's father, John Ambrosius, had a twin brother, John Christopher, who was so very like him that even their own wives could not distinguish them, except by their dress. These twins were, perhaps, in this respect, the most remarkable ever known. They tenderly loved each other, and their voice, disposition, and style of music was alike. If one was ill, the other was so likewise; they died also within a short time of each other. They were, indeed, a subject of astonishment to all who knew them.

Seipione Bargaglia, a composer of the sixteenth century (according to Dr Burney), in his works on music, used the word Concerto for the first time.

Mr Walter Bache gave a "pianoforte recital" on Monday morning in the Hanover Square Rooms. Mr Santley assisted as vocalist. The room was full.

The Emperor of Austria, King of Hungary, has conferred the honourable distinction of Commander of the Order of Francis Joseph upon Sir Julius Benedict.

Beyer, a German, invented at Paris a new kind of pianoforte, with glass instead of strings. Franklin called it the "Glass Chord." It was publicly exhibited at Paris in 1785.

John Christian Bach, called Bach of Milan, and, afterwards, Bach of London, was the first composer who made use of clarionets in our opera orchestra, being introduced in his first opera in England, *Orione*, in 1763, when he was engaged by Mattei to compose for the opera in London, at which time he arrived in this country, and remained almost constantly till his death, which took place in the year 1782.

John Bannister, leader of King Charles' band of twenty-four violins, was the first English violinist of any note. He was the first musician who established lucrative concerts in London. These concerts were advertised in the *London Gazette* of the time; and in No. 742, December 30th, 1672, there is the following advertisement:—"These are to give notice, that at Mr John Bannister's house, now called the Music School, over against the George Tavern, in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

Miss Gertrude Ashton has been received with great favour during the past week by the audiences at the Brighton Aquarium Concerts, where the fair and youthful artist has been singing English, Irish, and Scotch ballads, as well as French romances. In all these different styles she is reported to have acquitted herself charmingly. The versatility of talent, alone, displayed by Miss Ashton speaks highly for the excellent system of study she must have pursued previous to her coming before the public. Miss Ashton may be remembered as the "bright particular star" at the Regent's Park Theatre, when English operas were produced under the direction of Mr Thorpe Pede. The dramatic and musical talent she then disclosed was seen, heard, and acknowledged by all who witnessed her performances.

Antigenidas, of Thebes, one of the most renowned musicians of antiquity, was appointed flute master to Alcibiades. Aulus Gellius relates that Alcibiades, happening to see himself in a mirror while he was playing, was so shocked at the distortion of his countenance, that he broke his flute in a transport of rage, and threw it away. Antigenidas, notwithstanding the height of his reputation, regarded public favour as a precarious possession, and was never elated by the acclamations of the multitude; and, so fully was he persuaded of the coarse taste of the common people, that one day, hearing at a distance a violent burst of applause bestowed upon a flute player, he said, "There must be something very bad in that man's performance, or those people would not be so lavish of their approbation."

The intelligent critic of the *Glasgow Herald* has the following about Mdle Singelli's debut in the great Scottish town:—

"Mdle Singelli, the new *prima donna*, as the heroine of Auber's opera, appeared for the first time in Glasgow last night. She has a prepossessing appearance; her voice, especially in the upper notes, is singularly pure, and her intonation is almost at all times strictly true. In her singing, however, the most prominent feature is her facile execution. By reason of these accomplishments she is enabled to render rapid and florid passages with an ease and perfection seldom heard. Last night as she stepped on the stage Mdle Singelli received a cordial welcome. During the first act she was listened to with respectful attention, but unluckily the new *prima donna* was not in her best voice, and, taking this into consideration, it is astonishing the effect made and the success achieved. In the second act, however, Mdle Singelli, if not quite in possession of those full powers which we have heard in Drury Lane, was something like herself, and sang the grand aria, 'Ah, io vo' spezzar,' in such brilliant fashion as to bring down the house, and receive an imperative encore. From that point she held the audience in admiring interest."

The same writer speaks with much appreciation of the conductor Signor Li Calzi:—

"Signor Li Calzi, on appearing in the orchestra, was welcomed with a cordiality which betokens the high estimation in which he is held here. He is entitled to all the approbation bestowed by his audience, as we have no more conscientious and painstaking conductor. He spares no pains to have his forces in thorough order, and, to this end, works assiduously in his own quiet way. The chorus is the largest we have had in Glasgow, as the orchestra is the most complete."

Master Henry Walker ("Seraphael"), the youthful pianist, sailed, with Mrs Scott Siddons, for America last Thursday week, on a second professional tour in the United States.

Salvadore Appolloni, born at Venice towards the close of the eighteenth century, was, at an early period of life, nothing more than a barber and a bad fiddler. He afterwards became celebrated for the composition of "Barcaroles."

Aristoxenus, of Tarentum, a philosopher and musician who lived about 360 years before Christ, is said to have written 453 volumes, entitled "Harmonic Elements." There are only now extant three volumes, which is the oldest work at present known.

D'Avaux, an amateur violinist, at Paris, was the original inventor of the metronome. He wrote, in 1784, a letter on a newly invented pendulum to measure time and music—which takes away the merit of originality from the metronome of Maelzel.

FLORENCE.—*La Contessa di S. Romano*, a new opera by Sig. Frangini, is in active rehearsal at the Teatro Alfieri.—In consequence of the sudden indisposition of Signora Vercolini, the part of Amneris in Sig. Verdi's *Aida*, at the Teatro Fagiano, was undertaken at a very short notice by a young lady of the name of Passigli, who acquitted herself of her arduous task exceedingly well. She was much applauded, and called on five times.

MUSIC RECEIVED FOR REVIEW.

ASHDOWN & PARRY.—"The Wild Honeysuckle," song, by A. O. Steed.
AUGENER & CO.—"Up, ye dames, ye lasses gay," song, by F. Harrey.
ROBERT COCKES & CO.—"The Mountain Torrent" valse, by George Reading.
CHARLES JEFFREYS.—"English Pearls," fantasia, by Willie Pape; "Evening," melodie, and "Midnight," gondola song, for pianoforte, by Louis Dupuis; "Gems of Sacred Art," for the pianoforte, Nos. 1 to 6, by Louis Dupuis; "To my true love," song, by A. G. Gits; "Rose and Blanche," polka, "Fleur de Mai," valse, and "Les Etoiles filantes," reverie pour piano, par A. G. Gits; "Schubert's Third Impromptu," arranged with an accompaniment of harmonium or American organ, by John Kinross; "L'Ombra," fantasia, par J. Leybach; "Thou art near" and "Drifted," songs, by Alfred Plamondon; "The Bird and the Maid," song, by F. Schira; "Out in the woodlands" and "Dream-Queen," songs, by Michael Watson.
NOVELLO, EWER & CO.—"Te Deum laudamus," by Langdon Colborne.
RAINFORD & SON.—"Zillah" and "Josephine," mazurkas de salon, par Joseph Heller; "Notre premier rencontre," morceau de salon, par P. W. Hutton; "Le messager d'amour," barcarolle pour piano, par C. M. Lafont; "Somebody thinking of me," ballad, by Edward Land.
WEEKES & CO.—"Gavotte Moderne," par Berthold Tours; "The Merry Peasant," fantasia, by Boyton Smith; "Misfortune's dark unrest of sombre wing," song, by Charles Gardner; "The Golden Trumpets," by A. Godwin Fowles; "March of the Men of Harlech," with variations, by Boyton Smith; "Steer to me," ballad, by Alfred Moul; "Meet me early," ballad, by P. D. Guglielmo.

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7. *Oh boatman, row Donizetti.
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9. *Pilgrim's evening Wagner.
10. *Music of the night Hatton.
11. *I love my love Allen.
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BOOK III.

13. *Now lightly we Balfe.
14. *Hark! o'er the Balfe.
15. *A psalm of life Pissuti.
16. *Araby's daughter Oberthur.
17. *Come o'er the waters Bonaldi.
18. *Where the fairies Balfe.

BOOK IV.

19. *The skylark Gilbert.
20. *Hark! the Gondolier Riccardi.
21. *Too late Barnett.
22. *When the moon is Bishop.
23. *The sun has been Bishop.
24. *Bridal Chorus Barnett.

BOOK V.

25. *Merry minstrels are Wagner.
26. *Good morning Lillo.
27. *Hark! the merry Flotow.
28. *With song of bird Flotow.
29. *Happy as the day Wallace.
30. *The red cross banner Badia.

BOOK VI.

31. *The distant bell Badia.
32. *The sunset bell Pissuti.
33. *Who'll follow Paggi.
34. *Sleep on Balfe.
35. *O the summer night Prentice.
36. *O hear ye not Smart.

BOOK VII.

37. *Sea flowers Barnett.
38. *Forest home Benedict.
39. *Warbler of the forest Benedict.
40. *Thoughts of home Benedict.
41. *Welcome Spring Philp.
42. *The noisy mill Paggi.

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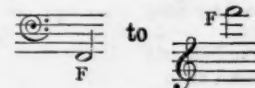
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Sung by Signor ROTA (original key).	Ditto, Glee for male voices, arranged by G. A. Macfarren 4 0
The War Song, Separate, in lower key 4 0	Radiant Splendours (Nella viva trepidanza) 4 0
On balmy wing (A te coll' aure a sera) 4 0	Sung by Mdme CHRISTINE NILSSON, also by Mdle TIETJENS (original key).
Sung by Signor CAMPANINI (original key).	Ditto (in B flat) 4 0
Ditto (in B flat) 4 0	

PIANOFORTE MUSIC.

The Rose Song Wilhelm Kuhe 4 0	Fantasia Edouard Ronville 4 0
Ditto E. L. Hime 4 0	Fantasia G. A. Osborne 4 0
First Fantasia Wilhelm Kuhe 4 0	The Crusaders' March. M. W. Balfe 3 0
Second ditto Ditto 4 0	Ditto. For Two Performers. Sir Julius Benedict 4 0
Fantasia E. L. Hime 4 0	Fantasia J. Theodore Trezell 4 0
War Song Brinley Richards 4 0	Keep the Ring. Transcription Ditto 4 0
Edith Plantagenet E. L. Hime 4 0	Beneath a Portal. Transcription Ditto 4 0
Fantasia Madame Oury 4 0	Duet for Two Performers ... Signor Li Calsi 4 0

DANCE MUSIC.

The Talisman Waltz. Illustrated C. Godfrey 4 0	The Talisman Quadrille. Illustrated C. Godfrey 4 0
The Talisman Galop Ditto Ditto 4 0	The Talisman Lancers Ditto ... C. Coote 4 0

JULES ROCHARD'S EASY PIECES.

Beneath a portal 2 0	The Rose Song 2 0
Radiant splendours 2 0	The Crusader's March 2 0
Ladies' Chorus and War Song 2 0	Golden Love-locks and Oh! who shall sing the rapture 2 0

LONDON: DUFF & STEWART, 147, OXFORD STREET.